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flattering tale," of which we have previously spoken, absolutely doing duty as a hymn tune under the sanction of the compilers of *Hymns Ancient and Modern*. Were they aware of what they were doing in admitting it, or was it inserted in utter ignorance of its antecedents? In either case it is a blunder which we hope to see speedily corrected.

In summing up we may say with truth, that as the first issue of *Hymns Ancient and Modern* was a great advance upon the already existing state of things; equally so is the Appendix an improvement upon the original book.

*Novello's Parish Choir Book.* A collection of Music for the Service of the Church, by Modern Composers.

(Continued from page 549.)

No. 28. *Te Deum laudamus* in D. Composed by R. Redhead. We have in a foot-note an express intimation that this *Te Deum* is "intended for congregational singing," therefore we are not surprised to find the unison treatment adopted. At first sight, however, and with the above intention before us, we are a little taken aback on finding the setting unbarred and unrhythmical: for our theory has hitherto been that a congregation requires above all things to *feel* the accent and rhythm of a piece of music before they can trust themselves to join in it "with heart and voice." But this theory has latterly received some rude shocks, for we have heard some unbarred "celebration music" sung by the major part of a large congregation with considerable unanimity, whilst on the other hand some hymn tunes with strong accent and marked swing have been so dragged and tortured out of their own proper shape as to be almost unrecognisable. Therefore we are not prepared to say Mr. Redhead has done any great injury to his intentions by discarding the modern use of bars in his service. The compass has wisely been kept within an octave (D to D), and the accompaniment, whilst showing in every bar the hand of a sound church musician, is still easy, and well under the hand. There is also a strong flavour of Gregorian feeling apparent, which, giving a decided character to the composition, will not prove the smallest of its recommendations to the notice of choirs of High Church tendencies.

No. 29. *Te Deum laudamus* in G. Composed by Herbert S. Irons. What we have said of the previous number will almost equally apply to this, except as to the Gregorian character, which is here nowhere apparent. A careful consideration of the limited means of country choirs is visible throughout.

No. 30. *Te Deum laudamus* in D. Composed by Edmund T. Chipp, Mus. Doc. The most original point in this *Te Deum* is the confessed and intentional quotation of a choice phrase or two from the work of another writer. In other words, a note informs us that the *Sanctus* in this *Te Deum* is adapted from Spohr's *Last Judgment*. Most persons will no doubt be aware how Handel was in the habit of quoting (not unfrequently to the extent of an entire chorus) from the works of the great masters previously existing, and of his forgetting to make an acknowledgment for the same. But we are all equally aware how unnecessary was this wholesale appropriation, considering the almost inexhaustible fertility of his own gigantic mind, and also the fact that it was the greater who borrowed from the lesser. What composer would not have thought it an honour to be so magnificently enshrined? With Dr. Chipp the case is somewhat different. He, the smaller, gains reflected light from the greater. Altogether we cannot help thinking that in spite of the warm admiration Dr. Chipp may have for Spohr, and which is everywhere visible in this *Te Deum*, the composition would have gained considerably in unity had the whole sprung from the same pen. It is arranged for voices in unison, with organ accompaniment, and altogether presents an effect of great richness of colour. There is a rather liberal display of chromatic chords, and an unusual amount of modula-

tion; yet, with all this, it is by no means difficult of performance.

No. 31. *Te Deum laudamus* in F, composed by J. W. Elliott, is altogether a very successful effort. At a first glance it appears bristling with difficulties, which almost all disappear on a careful revision. In short, Mr. Elliott appears to have succeeded in producing a work which combines, in a remarkable degree, a considerable number of new effects produced from comparatively simple materials.

No. 32. *Te Deum laudamus* in F, composed by Henry Smart. We have already spoken at great length on this and the remaining Canticles, together with the Office of the Holy Communion subsequently added by Mr. Smart, so that nothing remains for us to say than that we are still firmly impressed with the opinion that such settings cannot fail to be of the highest possible use in aiding the progress of modern church music.

No. 33. *Te Deum laudamus* in F, composed by Samuel Reay, is a setting of a singularly sober and thoughtful cast. In construction, in illustration of the words, in choice of subject, it is everything that could be desired. Various points of novelty present themselves for the delectation of the professional musician, and several charming melodic phrases offer attraction to the amateur. Altogether, this *Te Deum* is, in our opinion, worthy to rank among the best of the series.

We are now arrived at the end of our work—work which, we can assure our readers, has been full of difficulties and dangers. The difficulties will be at once apparent to any one who has had to criticise severally upwards of thirty specimens of one class of composition, all of them the production of living composers. And herein, also, has lain the danger. Our honesty of purpose has, we hope, disarmed the danger; but whether the difficulties have been successfully overcome, we must leave to our readers. A whole dictionary of synonyms would have been of no avail in preventing a constant repetition of the same words and phrases; whilst any attempt to avoid this would not only have been unjust in those instances where that one phrase alone would have been appropriate and no other, but too great care in this direction would have resulted in throwing an air of cold artificiality, not to say insincerity, over the whole criticism. It may, by some, have been thought that a little excess in the opposite direction has resulted; in other words, the warmth of commendation has, in many instances, exceeded the merits of the composition criticised. Indeed, we have ourselves occasionally heard remarks of a sweeping nature, condemning the whole series as utter rubbish. In such cases, we have taken the trouble to ascertain how much the would-be critic knew of his subject, and have invariably found him altogether ignorant of the major part of the settings, and his knowledge of the rest to consist in having just glanced through them. But is it not natural that, in a number of sacred compositions contributed by the first composers of the day, the large majority should be worthy of almost unqualified eulogy? We have not been criticising the works of budding tyros, but of composers whose names are constantly before the public—men of experience and men of position. Should there still be in the minds of our readers any doubt of the sincerity of our opinion, let them do as we have done: take each number separately, commencing with the first, and play it over and over again, examining it carefully each time, until the freshness has, to some extent, worn off, and its peculiarities have somewhat disappeared. Then note down the opinion thus formed; and, having worked through the entire series, we have little doubt that, after allowing for diversities of temperament, the result will be more in consonance with the opinions herein expressed than would have been anticipated. At any rate, we have carefully formed our opinion, and fearlessly expressed it; and the collective result upon our mind is that, in the history of music devoted to the service of the Church, there has never been a time so productive of fine settings of the Canticles, as the past ten years; and that

the Ely series takes a prominent position in this wonderful out-coming is, with us, a settled conviction.

[In our next issue we intend supplementing the above review with a table showing the different degrees of difficulty, form, and style, of each number of this series.]

*Hymn for a Contralto Voice, and Chorus.* F. Mendelssohn Bartholdy. Op. 96.

LITTLE less admirable than his two great Oratorios are the various hymns, psalms, and sacred cantatas, in which Mendelssohn has also evidenced his possession of a sublime musical genius, and a perfection of art training, that have now associated his name with those of the grandest of composers, Bach, Handel, and Beethoven. While some of these lesser (but still great) works of Mendelssohn, such as the *Lobgesang*, *Lauda Sion*, *Hear my Prayer*, the Forty-second and the Ninety-fifth Psalms, &c., are as well known as his *St. Paul* and *Elijah*, there are others quite as worthy of recognition and performance, which are yet but seldom heard; among them, especially the psalm now referred to. In Rietz's catalogue, it is dated 1843, Leipzig; and is stated to be "the elaboration of a work formerly published by Simrock, of Bonn, without any *opus* number, entitled, 'Three Sacred Songs for an Alto Voice, Chorus, and Organ.'" In its present shape it forms one of three pieces of religious music which the late Mr. Broadley commissioned Moscheles, Mendelssohn, and Spohr, to compose. That by the latter composer was performed at the last Norwich Festival, in 1866.

The opening movement of the hymn by Mendelssohn ("Lord, bow down Thine ear") is a lovely *andante* in six-eight, full of flowing, graceful melody, of exquisitely pathetic expression, yet never departing from the dignity of religious elevation. Here, as in his oratorios, we see how a great master can impart melodious beauty to sacred music without approaching, as inferior composers do, a secular and mundane style. The strains of this charming and sublime movement are alternated between the contralto solo and the responsive chorus, in a manner similar to the opening portion of the hymn, *Hear my Prayer*, by the same composer. The second movement is a chorale, given out first by the solo voice, and then in full choral harmony. The introduction of the form of the Lutheran church-tune is a marked feature of Bach's sacred music, which Mendelssohn has followed both in his oratorios and others of his works, with an effect worthy of his great model. The following movement, "Lord, we trust," also alternated between the solo voice and the chorus, is a *cantabile* melody, of pure and simple character, with a well-contrasted moving accompaniment. This is carried on to some length, closing with one of those impressive cadences peculiar to Mendelssohn. The hymn concludes with a choral fugue, on a clearly-defined, bold, diatonic theme, led off by the basses, and wrought with that continuous power and free command of counterpoint, without pedantry, which only such a master can display. An effective *point d'orgue*, and some good sequential and imitative passages, lead to another of those slow, concluding cadences which form such worthy climaxes to Mendelssohn's choral writing.

*Transcriptions from "Elijah."* By J. Baptiste Calkin. Nos. 1 to 6.

THESE Transcriptions are tenderly treated, as might be expected from a conscientious artist like Mr. Calkin; and, as pencil-sketches of a grand picture, they are worthy the attention of all Mendelssohn lovers. Here is, indeed, healthy "Sunday music," which may be enjoyed for its own sake any day in the week, a merit which cannot be claimed for a large portion of the "sacred" compositions so plentifully supplied to serious families. In the first number we have a very excellent arrangement of the tenor solo, "If, with all your hearts," and the fine chorus, "Yet doth the Lord see it not." We do not quite like the substitution of Elijah's opening recitative (transposed into C minor) for the recitative of Obadiah, before the tenor solo, especially as the latter ends with the dominant chord in

the key of the song, and the former with the dominant of the relative minor; but we presume that the object of Mr. Calkin was to announce emphatically the subject of the early portion of the Oratorio, as the words of the recitative are very judiciously given with the notes. The transcription of the chorus is remarkably good; the instrumental and choral effects being well preserved throughout. We quite agree with Mr. Calkin that the part in C major, beginning, "His mercies on thousands fall," is usually taken somewhat faster; but we see no reason for it, and regret that conductors should so blindly follow each other. We commend Mr. Calkin, however, for announcing in a foot-note that, although "*Più moto*" is marked, such direction is only "sanctioned by custom." No. 2 contains the *Andante* of the chorus, "Baal, we cry to thee," and the trio, "Lift thine eyes," the latter forming an effective little piece; but we question the policy of repeating the chorus afterwards. In No. 3, we have an arrangement of the soprano solo, "Hear ye, Israel," transposed into C minor and major, for greater facility in performance. Here, again, the words of the recitative, which connects the two movements, are given; a feature in these transcriptions which we should like to see extensively followed. No. 4 contains Elijah's air, "It is enough." In this the original key is preserved, and the prominent instrumental points are effectively woven in; the melody being distinctly marked throughout with connecting lines. This is one of the best arrangements of the series, and may be made very effective by a player who can sufficiently draw the voice part away from the accompaniment. In No. 5, we have the well-known alto solo, "O rest in the Lord," which has been very carefully laid out for the hands, and can be recommended, not only for its intrinsic beauty (respecting which no two opinions can exist), but for the excellent practice the arrangement affords to all who desire to cultivate the *legato* style of performance. The air is preceded by the recitative, commencing, "Arise, Elijah." Four pieces are contained in No. 6; Elijah's air, "Lord God of Abraham" (including the opening recitative), the tenor solo, "Then shall the righteous," and the quartetts "Cast thy burden," and "O come, ev'ry one that thirsteth." These are all exceedingly well suited for transcription; and the two solos, especially, are very faithful reflections of the originals. In conclusion, we may mention that amateurs will be pleased to find the fingering marked over every passage where any difficulty might arise. We cordially welcome these arrangements as pleasant reminiscences to those who have so often been moved by the mighty power of the original work. Such music cannot be too often before us; and these arrangements will introduce into the family circle a knowledge of the beauties of real sacred music, which will do much towards retarding the growth of vapid and worthless imitations.

*Sonata quasi Fantasia*, pour Piano et Violoncello.

*Sonata*, pour Piano et Violin.

Both composed by Joseph Street. (Leipzig, Breitkopf and Härtel.)

WE are glad that Mr. Street has sent us a Sonata, as well as a Sonata "quasi Fantasia," because experience has proved to us that the latter title is too often used by composers to cover their want of writing a solid and well-balanced Sonata. Of the two works before us, we infinitely prefer the Sonata (not "quasi Fantasia") for Piano and Violin, in the course of which much talent, if not genius, is shown. It has evidently been a labour of love with Mr. Street; for the work is dedicated to Molique, who was, it appears, his instructor in composition; and from whom, no doubt, he gleaned much valuable information respecting the instrument he has written for. The first movement is conceived in the true spirit of Sonata writing; and the passages never degenerate either into common-place or mere executive display. The instruments are skilfully combined, and the themes are bold and well-marked. The *Adagio*, although scarcely, perhaps, as melodious as we could wish, is effective throughout; and the *Finale* is remarkable for vigour and contrast of subject.